

Walker's Store.

The Yearly Clearance Sale

OF

Furs, Wraps, Suits, Skirts

AND OTHER

Ready-to-Wear Garments.

As usual after the bustle and rush of the holiday time, the Store is transformed into one great bargain bazaar—scarcely a bit of merchandise but has been given a radical price lowering, some more than others, of course, and to the latter belong the women's ready-to-wear. What follows, tells the interesting story, so read. Sale begins Monday, lasts the week:

Girls' Coats and Skirts—One-third Off Regular Prices.

If a coat be wanted for the daughter here is an entire stock of beauties in very newest fashions of this winter at savings surely worth while. Smart Russian coats with belt, high collar and the new sleeves, of course, Monte Carlos, jaunty Norfolk, short and long box styles with some other effective kinds for girls of 6, 8, 10 and 12 years. Regular prices are, \$3.50, \$4.95, \$5.75, \$6.75, \$7.50, \$8.75, \$10.00, \$12.50 up to \$20.00, all now have ONE-THIRD TAKEN OFF THESE PRICES.

About twenty-five misses' skirts—serges, chevots, coverts and others, in blue, red and gray colors, some lined, all stylishly cut and made; lengths—30, 32, 34 and 36 inches, priced \$3.50, \$4.50, \$4.95 and \$6.50—ONE-THIRD TAKEN OFF THESE PRICES.

Wrappers, Eiderdown Jackets, Robes, Shawls at Half Prices.

A very complete stock of wrappers have we here. Sateen, percale and flannelette; pretty styles, well made, well cut; all sizes from 32 to 44. Regular prices range \$1.25 up to \$2.50, now—HALF PRICED.

All eiderdown robes and jackets as well, are included in this clearance. Pretty styles in red, pink, blue and old rose shades. Jackets \$1.25 to \$5.00, robes \$4.50 to \$10.00—HALF THESE PRICES.

Knit wool shawls—variety of pleasing patterns, in black, gray and red colors, \$2.00 to \$3.50 kinds for—HALF PRICE.

All plaid cashmere and wool shawls, \$2.00 to \$8.75 regular—HALF THESE PRICES.

Up to \$35.00 Dress Patterns for \$6.90.

Only eighteen, so don't stop to think, act promptly Monday morning, if you desire one of these handsome patterns. Exclusive weaves, the choicest of dress fabrics, one of a kind only. Regular prices were \$15.75, \$17.50, \$21.00, \$25.00, \$30.00 and \$35.00 each, Monday until all are gone, choice of any—\$6.90.

Beautiful Trimmings at Half Prices.

Entire stock of applique trimmings—silk, chiffon, fish scale, Persian, in bands, scrolls, medallions, separable kinds and the rest, black, white, colors. To elaborate upon these beautiful trimmings or the very choice stock here is neither necessary nor yet possible—seeing alone tells the story. Entire stock, 25c up to \$20.00 a yard trimmings on Monday, Tuesday, Wednesday—HALF PRICES.

Knit Garments for Women and Children. Price Reduced.

Women's fleeced cotton shirts and drawers, outsizes, reduced from 65c each to 50c.
Women's crew fleeced cotton union suits, Oneita style, instead of 60c—40c.
Women's Swiss union suits, gray or white, very pretty garments, finely woven, neatly finished, reduced from \$2.50 to \$2.00.
Children's winter weight cotton shirts, drawers and pantalettes reduced from 35c each to 25c.
Women's plain black cashmere stockings, 35c grade for—25c.

Mexican and Teneriffe Drawn Work at Fourth Off Regular Prices.

The exquisite Mexican drawn work is so familiar to all eyes, no praise is needed to tell of the intricate workmanship so wonderfully applied to finest, sheerest of linens and the Teneriffe, quite as well known, has for its distinguishing feature the pretty wheel effects now so popular. Entire stock—and a splendidly varied one it is—at these prices Monday and the week:
Lunch cloths, two sizes, 30 and 36 inch squares. The \$4.00 for—\$3.00; the \$5.50 for—\$4.50; the \$6.50 for—\$4.88; the \$8.00 for \$6.00; the \$9.00 for \$6.75; the \$15.00 for—\$11.50.
Centerpieces. The \$2.00 for—\$1.50; the \$2.75 for—\$2.07; the \$4.50 for—\$3.38; the \$5.50 for—\$4.13.
Doylies. The \$2.00 for—\$1.50; the \$1.95 for—\$1.39; the 60c for—45c; the 30c for—23c.
A goodly number of plain linen center pieces, stamped in a variety of handsome pattern designs and sold regularly at 25c, 35c, 50c, 65c and 85c each, Monday and week—HALF THESE PRICES.
Odd skeins of Berlin zephyr—green, red and brown shades, mostly—5c for two skeins.

Table Tennis for Half Price.

No more interesting, and consequently no more popular game is there than Table Tennis. For out or indoors. Some sets because the boxes are slightly marred, perfect in every other way, have been culled from stock to make this sale. Price range \$1.25 up to \$8.00 a set kinds, Monday, Tuesday, Wednesday—HALF THESE PRICES.

Little Priced and Big Priced Pocketbooks Given Reductions.

The variety is quite extensive enough to make description of all impossible, so no doubt you'll find your particular kind of a purse in this sale group, Monday and week:
Solid leather pocketbooks, genuine seal, sold at 85c and \$1.00 each, reduced to 57c. Others that were \$1.50 and \$1.75 for—98c.
Women's combination pocketbooks, black and colored leathers, that were 25c each for—12c. Some 35c and 50c each for—17c.

Walker Brothers Dry Goods Co.



All Furs and Wraps at Half Prices.

Think of what an extraordinary doing is this! The Walker Store stock of furs to choose from and save half your money! The best of furs, the newest shapes, in collarettes, scarfs and coats. Persian lamb, sable fox, black marten, lynx, chinchilla, stone marten and beaver, \$8.75 up to \$200.00 at regular—HALF THESE PRICES.

All wraps—Jackets in Monte Carlo and all other late fashions of the present winter in long, short or three-quarter lengths, on a price scale of \$6.50 up to \$55.00; street capes made of broadcloth, kersey and boucle from \$3.50 to \$25.00 and handsome opera capes, sold at \$22.50 to \$50.00—ALL HALF THEIR FORMER PRICES.

All Suits and Imported Costumes Half Priced.

Women's walking suits—Norfolk jackets with strap seam skirts, English Norfolk with kilt plaited skirts, military collars; blouse styles, double breasted coats, tight fitting, half fitting and fly front jackets, made of chevots, invisible checks, tweeds, coverts and meltons, priced from \$18.50 to \$45.00; visiting gowns with train skirts, velvet, corduroy, broadcloth, vicuna, zibeline and fancy mixture cloths in every new mode, many entirely lined with silk, sold at \$20.00 to \$95.50 and all imported costumes made of taffeta silk, peau de soie, grenadine, crepe, canvas and cord fabrics, richly trimmed, \$50.00 to \$95.00 regular—ALL HALF THESE PRICES.

All Separate Skirts Half Priced.

Waists at Half and Fourth Off Prices.

Women's dress and walking skirts, cloth, silk and velvet, entire stock from \$3.95 kinds up to the richest at \$45.00—HALF THESE PRICES.

Silk waists, flannel waists, wash waists—every kind of waist here, which means \$2.65 to \$29.75 kinds—AT HALF AND ONE-FOURTH OFF THESE PRICES.

A Drastic Upsetting of Regular Prices in the Carpet Store.

A pre-inventory clean-up. The clearing out of small quantities and broken lines begins here as elsewhere in the Store. No odd lots and no stock show on its inventory sheet if there is a way for reduction. Price is the usual way—only make it small enough and results are sure. Monday, Tuesday, Wednesday—

Curtains and Portieres.

These prices on broken lines of ruffled border and lace curtains—assortment good and broad. Those that were \$1.25 and \$1.50 a pair for—85c; the \$1.75 to \$2.25 for—\$1.25; the \$2.50 to \$3.50 for—\$2.00; the \$4.00 to \$5.00 for—\$3.00; the \$5.50 to \$7.00 for—\$4.00; the \$10.00 to \$13.50 for—\$7.50.

\$6.50 for—\$4.00; the \$7.50 and \$8.50 for—\$5.00; the \$9.00 and \$10.00 for—\$6.75; the \$11.00 and \$12.50 for—\$8.00; the \$18.00 and \$22.50 for—\$13.50.

Swisses, Denims, Cretons.

Curtain swisses, yard wide goods, reduced from 15c and 20c a yard to—10c.
Good variety of denims and cretons, regular 15c and 20c for—10c a yard; 15c Silkolines for—8c.

Carpets and Rugs.

The entire gathering of Velvet and Axminster carpets, beautiful colorings, new pattern designs, all, borders to match, up to \$1.35 a yard kinds for—\$1.00.
All Granite and Union-Grain carpets—most serviceable of carpets—up to 45c a yard for—29c.

Entire line of \$1.10 grade of linoleums, two yards wide, reduced to—90c.
A choice assortment of small rugs, sizes up to 3x6 feet, in Smyrna, Axminster, Orientals and Botany-Worsted, \$2.00 each to \$20.00 kinds at—ONE-FOURTH OFF THESE PRICES.

Mirrors, Picture Frames, Candle Shades.

A broken line group of picture frames—Gold, German metal, real and imitation leather, cabinet photo sizes and smaller, 25c up to \$1.75 each kinds—HALF PRICED.
Paper and silk candle shades, a variety of tints, but in some only two and three of a kind, regular prices were 15c up to \$2.75 each, Monday and week if they last so long—HALF THESE PRICES.

Triplicate mirrors with German plate glass, fancy backs, Monday, Tuesday, Wednesday—the 20c size for—8c; the 25c for—15c; the 50c for—27c; the 75c for—38c.
Hand mirrors with wood backs, 25c kind for—15c.

Pretty Brooches for Little.

Brooches in a variety of different pretty style settings, gold plate and sterling silver, that were 25c up to 50c each for—17c; and others of the 15c and 20c quality for 8c. Monday and week, if they last so long.
Women's "straight front" hose supporters, made of silk frilled elastic, blue, pink, red, lavender and orange shades. Monday and week reduced from 65c to—45c.

Mucilage, Perfumes, Dentrifice.

Pomeroy's best quality mucilage, sold always at 8c a bottle, Monday and week—3c.
Tobacco's perfumes, excellent quality, a variety of odors to choose from, sold regularly for 60c an ounce, Monday and the week—43c.
Wright's Myrrh Tooth Wash and Soap, either most excellent for cleansing and removing discolorations from the teeth, reduced from 25c to—12c.

on your corns. If you were not in this elevator I would strike you!"

Then followed a mock quarrel after the elevator had reached the office floor that frightened many guests of the hotel. Even the clerks thought the comedians were in earnest, and eyed the two narrowly, no doubt intending to separate them once they attacked each other.

When the excitement was at its height the two locked arms and walked in the direction indicated by a gold flat on a signboard.

"During a first night at an Australian theatre recently a gentleman arose during the progress of the third act, and, standing on his seat in the front row of the gallery, shouted: 'This is a bad play and the acting is even worse than the play.'"

The leading actor came to the footlights and retorted: "You've no right to interrupt. If you don't like it, go outside."

"Excuse me," rejoined the malcontent, "I have the right to criticise what I have paid for. If I buy a pound of butter and find it is bad, I say so. I have bought a shilling's worth of this show and it is an imposition. I want my money back."

At this point a stalwart attendant interposed. Clavering, unparliamentary language and smashing of furniture ensued. Eventually the champion of playgoers' rights emerged triumphant from the play. Holding a shilling on high, he exclaimed: "It's all right; I've got my money back. The play can now proceed!"

When Henrietta Crossman was playing in San Francisco, before she began to twinkle in the stellar firmament, she repeatedly expressed her horror of fire. She was then stopping at the Baldwin hotel, and with her were her beautiful little baby and its nurse. Her room was so situated that there was no fire escape handy.

"Oh, dear," she said one day, "I shall never feel satisfied while I am here. I have a presentiment that something is going to happen, and I am so afraid of fire."

She decided to leave the hotel on a Monday and then, following the thought the hotel was burned to the ground.

Tim Murphy has a collection of hats of which he is rather proud. Some of them are souvenirs of parts he has made popular and others remembrances of characters which failed to please.

During the vacation months of last summer, Mrs. Murphy, according to the comedian, read somewhere that the proper thing was to take old-fashioned ties and convert them into waste paper baskets, with a touch of lining and exterior ruffles. Going to the store for a suitable article in Mr. Murphy's collection she found a prehistoric specimen and just what she wanted in the hall. Enthusiastically she set to work and within the hour had completed a novel and artistic ornament for the comedian's den. Then the housemaid came in.

"Please, ma'am," said she, "the piano tuner left his hat in the hall, an' now he can't find it."

Mr. Murphy's waste paper basket cost Mrs. Murphy an old cap and 35 in money.

PRESS AGENT'S PROMISE.

No attraction presented in Salt Lake in recent years has provoked so much comment as the return engagement of Louis James and Frederick Warde and their all-star company at the Salt Lake theatre on Monday, Tuesday and Wednesday nights in Boker's inspiring tragedy, "Francesca da Rimini," and Wednesday matinee Shakespeare's bewildering comedy, "The Tempest."

It is one of the most talked-of theatrical events of the season and will undoubtedly attract a perfect crush during the engagement. The advance sale of seats opened on Friday and the constant demand at the box office would indicate that brilliant audiences will attend nightly.

The play is one of the gems of English literature and has been declared by many critics to be the climax of play writing.

There is little need to dilate upon the players. Suffice it to say that they are the greatest living exponents of the classic drama now upon the English-speaking stage. Their laurels have been won by untiring efforts, and slowly but surely they have ascended the ladder of greatness. Merit alone caused their great advancement and their careers afford splendid examples of what perseverance and energy will accomplish.

Mr. James' conception of the part of Beppe (Pepe), the jester, is a remarkable piece of characterization and one of the most vivid bits of acting in American stage history.

Mr. Warde's superb art will show to advantage in the role of Lancelotto, while his eloquent delivery will lend new charms to the poetic lines of the play.

Miss Teresa Maxwell will enact the role of Francesca, while Norman Hackett will do ample justice to Paolo. Other important roles will be played by Thomas Coffin Cooke, Wadsworth Harris, Seymour Stratton and Aphie James.

"Francesca" will be the bill on Monday and Tuesday nights, and Wednesday matinee. On Wednesday night the exquisite Shakespearean comedy, "The Tempest," which was presented here earlier in the season, will be the bill.

Salt Lake is to see the new "Corianton" next Tuesday night and for the two nights following, and it is within the bounds of truth to say that playgoers are looking forward to the event with no little interest.

The production, scenically, will be the same magnificent spectacle that was presented here last August, but the players will all be new to Salt Lake. In the title role, Alphonse Eubier will appear. He is a former Utah boy whose dramatic talent has won considerable recognition in the east.

He is handsome in face and physique and, strangely enough, is the man whom Author O. U. Bean had in mind for Corianton when he wrote the play. The new Miss Elizabeth Vigoreux, who starred with emphatic success on the Pacific coast some years ago, Carl Seerle will play Seantum. He was formerly with Frederick Warde and also played with Joseph Haworth in "Ruy Blas." Walter Percival plays Shilbon and Helen Boyer is expected to enact Rella with exquisite grace.

The Black Pearl ballet and all the other famous features of the production will again be seen.

Miss June Mathis, a Salt Lake girl who dramatic talent has not yet been displayed before the local public to any extent, makes her appearance at the Grand this week, for the entire week, in Mark Swan's well known

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the reward. Fitch's "Beau Brummel" was produced by Richard Mansfield in 1890, but after that he struggled along for nearly eight years before he really began to cut much of a figure. To be sure, he had a play acted every once in a while, but none of them amounted to much, and he was obliged to eke out his income by means of adaptations of the most successful of these being "The Masked Ball," which was given by John Drew and Maude Adams.

"Nathan Hale," acted by Nat Goodwin and Maxine Elliott, really started the Fitch vogue. The play was followed the same year by "The Moth and the Flame," and the next year by "Barbara Frielich." "Sapho" came in 1900, and after that, the deluge of 1901—"Captain Jinks of the Horse Marines," "The Climbers," "Lover's Lane," "The Marriage Game," "The Way of the World," "The Last of the Dandies" and "The Girl and the Judge."

In his autobiography, published by the Appletons, George Francis Train tells the following story: "I met a large number of actors and actresses in Melbourne, for it was quite the custom as early as that for stars of the stage, whether tragedians like Edwin Booth, or dancers like Lola Montez, to make a tour of the world and take in Australia on the circuit. I was astonished to meet Booth and Laura Keane estranged one day, although they had made a successful tour in England. They did not appeal to the rough audiences of Australia, and so did not have enough money to take them back to the states."

It so happened that I had just bought the City of Norfolk to send to San Francisco as the pioneer of a new line, which is now thoroughly established, and making rapid passages between the two ports. I gave them free passage to San Francisco. Laura Keane frequently mentioned the fact in her letters, and I never received a word of thanks or appreciation from Booth. Kate Hayes and Bushnell also visited Australia while I was there, and I gave them a concert and started them off on their tour.

Recently, Margaret May, who is successfully starting in "Winchester," related some of her experiences in the south. One night after playing in "Othello" in a southern town, she left the theatre and sauntered down the street in the wake of a party of negro theatre-goers.

"How did you like that air play, Mrs. Johnson?" asked one portly black of his companion.

"I liked it right well, but I didn't seem to care for dat scene where you colored gentlemen provoked so much comment as the return engagement of Louis James and Frederick Warde and their all-star company at the Salt Lake theatre on Monday, Tuesday and Wednesday nights in Boker's inspiring tragedy, "Francesca da Rimini," and Wednesday matinee Shakespeare's bewildering comedy, "The Tempest."

"That," says Miss May, "is the most original criticism that I have ever heard of 'Othello.'"

In "Soldiers of Fortune," in which Robert Edson is starring, it is necessary to use thirty supernumeraries in the course of the third act of five minutes on the scene at the ending of the act. As is customary they are usually paid for their services 50c a piece, and Mr. Edson's stage manager, selects from a crowd of applicants the best appearing and most manly looking, and then rehearses them and explains the uses to which they are to be put.

In Salem, Mass., Mr. Edson called at the theatre for his mail. At the stage door he met a knot of men waiting for Mr. Hards' arrival. Edson was accosted by one of them—a particularly tough looking individual, with very closely cropped hair, giving the impression that he had probably just finished serving his term at one of the nearby penitentiaries.

"What do you want of me, mister?" the gentleman demanded to know why they were kept waiting. Edson explained the unavoidable delay of the stage manager, and as the man's manner was exceedingly courteous, he added, "but I don't think you'll do."

"The would-be super demanded to know the reason, and Edson replied, 'You are a young man, and you are not enough, and as we do not furnish you with wigs, you will not be the bill.'"

To this the would-be super violently retorted: "What do you expect for half a dollar, the Seven Sutherland Sisters?"

Mr. Mansfield was very particular about the training of the mob when he staged "Julius Caesar." He had something to say concerning the selection of the men, and the well-meaning stage manager delivered many lectures to the mob about the care they should exercise to keep within the pictures of which they were a part.

During the triumphal progress of Caesar to the Lupercal games at the opening of the first act, when he is followed by the favoring populace, one of the important cries of the people is "Ave Caesar." Individually and collectively the mob was instructed to shout just such and such a word, and with enthusiasm. And it did.

But at a recent performance one husky-voiced individual who, presumably, had been visiting his friends of the holidays, Thomas and Jeremiah, hesitated, and when the first "Ave Caesar" rang out with fine spontaneity and enthusiasm, he hesitated again, and shouted at the top of his voice: "Hurrah for Caesar!"

Boisterous merriment in the audience followed. The super is not working for Mr. Mansfield at present.

Lew Dockstader met Ezra Kendall in the elevator of the Baltimore hotel, in Kansas City, recently. The two fun-makers are great friends and each had been in search of the other during the day. But when they met there was no sign of recognition.

Kendall, who was standing back of Dockstader, suddenly recognized the minstrel and exclaimed: "Sir, you have stepped on my corn."

Dockstader, recognizing the voice, at once replied: "You, sir, are a stranger and are very impertinent. I am not



THIS WEEK AT THE THEATRES

SALT LAKE THEATRE.—Monday, Tuesday and Wednesday matinee, James and Warde in "Francesca da Rimini"; Wednesday night in "The Tempest"; Thursday, Friday, Saturday and matinee, "Corianton."

GRAND THEATRE.—Whose Baby Are You? for the entire week.

AUGUSTUS McCUNE, the business representative for the James and Warde combination, seems to be in trouble. He bewails the fact that though he has tons of paper with which to advertise his show, he can find no space to put it.

"I can remember the time," says Mr. McCUNE, "when the local billposter used to look to us agents as his principal source of revenue, used to dine us and wine us in order to get our trade; but these days, he can't see us at all. He is looking for the morning mail instead, which brings him as many orders in a day as we fellows could give him in a week—commercial paper, you know."

The writer asked Mr. McCUNE why such a state of affairs should affect him, when he was exploiting the legitimate drama, which was not supposed to need such a vulgar method of advertising.

"Vulgar?" said Mr. McCUNE, "nothing of the kind. It's perfectly legitimate and just as necessary as the billposter's productions as for 'Uncle Tom.' It's merely a matter of selling goods—if they are not sold, what difference does the quality make? The average playgoer—and don't forget it is the average playgoer on whom depends the success or failure of any theatrical enterprise—only looks upon Shakespeare as an entertainment, nothing more, nothing less. Even the average newspaper makes little more distinction and among average playgoers Shakespeare's plays are known no better than any others. If we are going to attract them to the theatre we must work on the assumption that we have an entirely new proposition. Why, I'll bet that there isn't 20 per cent of the theatre-goers in this country who could tell you offhand whether 'The Tempest' is a tragedy or comedy, or even who its author was."

"It's all very well to publish columns of classic stuff," thought the writer, "but students will read it and appreciate it. But a picture of the fairy Ariel in the roamer-like costume floating over the picture of a new dress, or a picture of people to see the performance, is more than all the dry literary description imaginable."

The first theatrical manager who attempted to circus Shakespeare was the late lamented and much loved Billy Hayden when he assumed the management of Tom Keene's theatre. He called Hayden sacrilegious for profaning the dignity of Shakespeare by advertising his plays with big flowing posters and an endless variety of lithographs. But what was the result? Why, he made a fortune, and did so at a time when the phrase 'Shakespeare smells bankruptcy' had just got into current. Who was hurt by his mottoed vulgarity? Surely not the public, for more of them were enticed into the theatre and brought under the refining influence of Shakespeare's genius. The agency of these same posters, than had ever been before through any other agency, whatever.

The firm of Wagenhels and Kemper, when they started their Shakespearean productions, took a leaf from W. R. Hayden's book, and they have made a fortune by doing so.

"But," said Mr. McCUNE, "bibi board space is getting scarcer as the population gets bigger, and the men who want to tell you that 'The Tempest' is a play, or that you need a biscuit, have the best of it, for they have a larger public than has a 'show,' which they put on for the purpose of making money, and can afford to make better pictures and more of them than we can. We shown years ago these fellows the cue, and they now threaten to put us out of the running, as far as pictorial advertising is concerned. Worse than all, they take our very people to advertise their wares. If it's a cigar, why, go on. If it's a bottle of Louis James, saying it's his favorite brand, John Drew uses the 'surest-bust automobile.' Frederick Warde uses 'rubber heels' and Etaniche Walsh the 'straight front corset.'"

It is related of Clyde Fitch that, when Amelia Bingham went to him for a play, he pulled half a dozen completed manuscripts out of his desk, and read three of them to her before she accepted "The Climbers." Etaniche said to be a fact that "The Climbers" had traveled the rounds of the theatrical managers of New York, none of them daring to produce the play, and finally established Miss Bingham as a prominent figure in the dramatic world. It is also well known that Richard Ganthony had exactly the same experience with "A Message from Mars," though in that case the reason is understandable from the nature of the play. These are the joys and sorrows of theatrical experience.

However, Mr. Fitch is now reaping the benefits of a good many years of discouragement. During which he must have been about the busiest man in the country, notwithstanding that his industry seemed to be meeting with lit-